Article Summary

*Pedagogy (2)*

**Citation**: Murphy, Sean, *A Distinctive Tone on Saxophone*. The Instrumentalist, Mar 2012, Vol 66, Issue n8, pp 28-32.

**Article Title**: *A Distinctive Tone on Saxophone*

**Author**: Sean Murphy

**INSTRUMENT**: Saxophone

**Magazine or Journal Title**: The Instrumentalist

**Summary**:

1. Every saxophone can develop a personal sound
   1. This requires a process of long-term improvement and dedicated maintenance
2. Embouchure
   1. Making a sound is not the primary achievement
   2. Students should learn the difference between good and poor tone
   3. Teachers should begin monitoring embouchure shape as early as possible
   4. It’s going to be difficult to manage instant gratification with the long term work of forming a good embouchure
   5. Good embouchure is produced by several components happening simultaneously
      1. Top teeth
      2. These will affect the placement of the top teeth on the mouthpiece
         1. Weight of the head on the mouthpiece
         2. The placement of the neck strap
      3. Lower lip
      4. Corners of the mouth
3. Equipment
   1. Reed
      1. This has the largest effect on tone quality
      2. A student should have multiple reeds in good working order
   2. Mouthpiece
      1. Protect the mouthpiece
         1. Chips and cracks affect the tone
4. Listening
   1. Listen to recordings of the sax (students should always listen to recordings of their primary instrument)
      1. Listen for:
         1. Vibrato
         2. Tone quality
         3. Articulation
         4. Rhythm
         5. technique